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PRIME-DONNE AND THEIR WARDROBES.

(From "The Daily Telegraph.")

Persons versed in the wiles of the prima-donna found much to excite speculation when the newspapers of both hemispheres waxed eloquent about Miss Emma Nevada's wedding dresses. On the surface all appeared legitimate enough. The outfit of a bride naturally shares in the interest which attaches to herself and her belongings, the bridegroom excepted; doing so, of course, in proportion to its splendour, or, at any rate, its costliness. Moreover, prime-donne are not so numerous that one gets married every day. Indeed, the wedding of a "first lady" belongs to the order of exceptional events, and, as such, is to be made much of. Obvious circumstances might, therefore, have accounted for the detailed and rapturous descriptions of Miss Nevada's dresses which found their way into print. The knowing ones in such matters, however, suspected an ulterior motive. Things were not exactly what they seemed. To create a flutter in Parisian society was scarcely the ultimate end in view. Rather did the managers of the show look far away—across the Atlantic, in point of fact, whither the young bride was bound on a professional expedition. It is not too much to say that Miss Nevada dressed for her distant countrymen and women, on whose enraptured eyes she designed to burst like a celestial vision, and out of whose pockets she hoped to draw no small part of the cost. From a business point of view, the lady was justified in all this by the peculiar state of things which exists among our American kinsfolk. In England the dress of a lady artist, no doubt, receives a good deal of attention from the feminine part of her audience. Mental note is taken of it, and its various points are reserved for reflection or discussion at the proper time. In America, on the other hand, the costumes worn by public singers are a recognized part of the "show," with which the reporter or the critic is expected to concern himself in due measure. True, this scarcely obtains to the extent it once did; but, in a country where personalities are so prized, why should a prima-donna who, on the platform or the stage, belongs less to herself than to the people who have paid to see and hear her—why should she hope altogether to escape? It must be said for the lady in question that she neither hopes nor wishes to escape. With the cleverness of her tribe, she turns to account the curiosity of the public, and advertises her dresses and her diamonds with as much assiduity as she bestows upon her voice and skill—sometimes with far more success.

Mdme Nevada has gone to America, taking her bridal costumes with her. There, however, she will encounter a past mistress in the art of working the millinery dodge. The field belongs to Miss Emma Abbott—a soprano remembered in London, if at all, by one appearance at Covent Garden Theatre. Miss Abbott is, in her way, superb. While Mdme Nevada has formed a company in which, as the only lady, she knows no rival, the elder prima-donna moves over the broad surface of the United States at the head of an operative troupe containing at least a comprimaria and a contralto. Indeed, Miss Abbott praises her feminine associates to many interviewers. They are charming women, and, as artistes, unapproached, save, of course, by herself. How are we to account for such a calm fearlessness of rivalry? Putting aside Miss Abbott's vocal claims, whatever they may now be, the answer is contained in one word—"dresses." She descends upon the cities of the West—her favourite hunting-ground—with mountains of Saratoga trunks. Beau Brummel's valet, it is stated, used to point to a heap of crumpled neckties with the remark "These are our failures." Miss Abbott may indicate her trunks and say, "These are my successes." She knows that no secret need be made about it, and she makes none. Last winter Miss Abbott went down to San Francisco from Salt Lake City, bent upon a business-like spoliation of Nob Hill and the frequenters of Montgomery Street. The interviewer promptly had her in a not unwelcome grasp, but what did the artful artist proceed to talk about first and foremost? The excellence of her company and the interests of her repertoire? Not a bit of it. She knew her public much too well for that. Flinging open her Saratogas, the prima-donna discoursed to the dazzled and bewildered reporter upon the triumphant nature of their contents—masterpieces of Worth and other cunning framers, not to say makers, of female beauty. All San Francisco had those dresses by heart the next morning, and none, save perhaps Miss Abbott, can tell what dollars they brought into the treasury. Mdme Nevada will necessarily contend at a disadvantage with this "old hand," who, moreover, is able to appear in stage characters. We must say, however, that the young singer from the Silver State has, with no less boldness than cleverness, got over the difficulty under which, from a modiste's point of view, a mere concert-singer labours. Obviously, one costume a night would never do. The movements of touring parties in America are rapid, and to display no more than a single dress to a community would be to offer a comparatively faint attraction. There remained to find a

pretext for frequent changes, and again the old adage, "Where there's a will there's a way," received illustration. The device resorted to has the simplicity which often marks the efforts of genius. When Mdme Nevada sang in England as the vineyard girl of the *Rose of Sharon* she adapted her appearance to the part by wearing vine-leaves and bunches of grapes. Here was the germ from which, in America, has sprung the grand idea of singing each song in an appropriate costume. The connection between ballad and dress may sometimes be difficult to establish; but what does that matter! Should it be said that there is no connection, the objectors may safely be defied to prove their negative, and, in any case, by the dress being worn, the great end is gained.

The concerts at which Mdme Nevada appears are now a double attraction, not in an irregular manner, but by formal and avowed arrangement, and the Parisian "sensation" of a little while ago is bearing its legitimate fruit. But the best point remains. In preparation for the last song in the programme, whatever it may be—the "Bridal Ring," perhaps—the young lady puts on her wedding costume, and therewith "caps the climax" of this peculiar exhibition. Doubtless she thus plays a trump card; for what American woman would not give a dollar to see a first-class Parisian bride, fresh from Worth and the Madeleine? Nevertheless, there is a grave side to all this. Against the exhibition of fine dresses we have nothing to say. When it does not tempt to extravagance it is a harmless diversion, of a class not altogether separated from the exercise of good taste. The dressy prima-donna, however, goes about, not as a lay figure, so much as a musical artist, and music, as far as she represents it, is compromised by her doings. Here lies the mischief and the grievance; here, also, is renewed cause for regret that music, unlike the work of painter, sculptor, and poet, needs interpreters who may possess physical qualifications for their task, without the reverence and the conscientiousness which should accompany them. The prima-donna is always the chief offender, for very obvious and, we are bound to add, perfectly natural reasons. Seldom artist enough in the highest sense to regard her vocation as an end rather than a means, she lends a willing ear to the flatterers who surround her; she is dazzled by the luck that comes so easily, and makes the mistake of behaving as though music existed for her rather than she for it. Hence the personal vanity underlying and overtopping all she does in the sorely-abused name of art. At present there is no check upon such conduct, nor, just now, would the friends of music impose one. The typical prima-donna has managed of late years to damage herself in the estimation of a public rapidly becoming musical in the best sense. By and bye, unless a change happen, she will appear utterly discredited by her own acts, and "begin with shame to take a lower place." This result is surely foreshadowed by Mdme Nevada's millinery exhibition, below which it is hardly possible to go. The time of better things, however, depends mainly upon those who make up the audience at concert and opera. While meretricious devices "draw," they will continue to flourish. On the other hand, they cannot survive the disapproval which should in justice be bestowed upon every one who, assuming to act as the minister of a noble art, contrives to degrade it.

MUSIC IN MILAN.

(From our own Correspondent.)

I have been much impressed by a representation at the Dal Verme theatre of Ponchielli's *Gioconda*—a grand work and artistically rendered. The *Gioconda* was Mariani-Masi (who originally created the part). She is a grand artist, of wonderful power and, notwithstanding the deterioration of the voice, she succeeded in raising the enthusiasm of the public. The other characters were fairly well represented. "La Cieca" was interpreted by Fabbri, who has the most beautiful contralto voice imaginable, and sings with expressiveness and excellent taste; she was much applauded, and perhaps on the whole the honours of the evening were her due. Dufrische sang (as Barnaba) very well; his fine baritone voice, and stage bearing—although said to be out of harmony with the character which needs a more uncooth presence—told with effect throughout the opera and must have satisfied all but the jealous! Since I was present at the first representation, *La Gioconda* has been given four times.—C. S.

During their concert tour, which commenced at Frankfort-on-the-Maine, the members of the Meiningen Ducal Orchestra, under the direction of Hans von Bülow, will visit Siegen, Dortmund, Essen, Elberfeld, Düsseldorf, Rotterdam, Utrecht, Amsterdam, The Hague, Arnheim, Crefeld, Bonn, and Cologne.

ROBERT SCHUMANN.

The following anecdotes about Robert Schumann, from Jansen's *Davidshändler*, may be of interest to our readers:

It was Schumann's custom to go of an evening to Poppe's "Kaffeebaum," which was the rendezvous of most of his friends. One of these, Truhn by name, tells us the following story:—One evening Schumann came in looking decidedly put out. I was sitting close to him, and could not refrain from asking if anything had vexed him. He answered in a whisper, "Oh, no." I puzzled my brain to try and find something to cheer him up. At last a little boy about ten years old came up to the table with some eggs boiled in salt water, which he used to bring round for sale, on a little wooden tray fastened round his waist by a belt. I called the boy, and he came and stood between us. "This gentleman wishes to buy some eggs," said I. "But the gentleman never has bought any," said the boy. Contrary to all expectation, on hearing this Schumann laughed, took the cigar from his mouth, and said to the boy:

"Wouldn't you like to eat a couple yourself?"

"Oh, yes, but I mayn't."

"But, supposing I paid for them, how many do you think you could eat?"

"I don't know."

"Well, begin and try."

Which he accordingly did. The first three he despatched with great rapidity; but at the fourth he began to choke.

"They are too dry; he must have some butter," said I. Schumann ordered the butter, and the boy went on well for a time, but at the sixth he stopped.

"Now he must have something to drink," I suggested. Schumann began to laugh louder than he had been heard to do for some time, and ordered a glass of beer for the boy. The remembrance of this scene often drew a smile from him when the little egg-vendor came in and threw him an insinuating look.

In order to be free from disturbances at home while at work, Schumann used to lock himself in, or would even have recourse to more unusual means to keep out untimely visitors. His friend Krägen came over one day from Dresden, and went to the house. He rang, but no one appeared; however, as he could hear the piano going in Schumann's room, he rang again, louder. At last a little front window opened, and Schumann looked out. He nodded in a friendly way, said "So it's you, Krägen; I am not at home," shut the window, and disappeared.

On another occasion Bennett gave a splendid dinner à l'Anglaise at the Hotel de Bavière, at which the champagne flowed freely. When the party broke up Bennett asked several of his guests, including Schumann, to take a walk. When they reached the post-office Schumann suddenly said, "Good-night, Bennett, it is too fine to go for a walk," and went off home—perhaps to write one of his most beautiful compositions.

Brendel gives an amusing example of Schumann's obstinacy. "One afternoon we had agreed to take a walk; I went to his house to fetch him. So far we had not decided where to go, but as we left the house the question was raised, and Schumann insisted with so much determination on a particular place that I began to get angry, and in order to oppose him and prevent his having his own way, named another with equal firmness. Schumann would not give way, neither would I; so at last I said perhaps it would be as well if each were to go his own way. Upon which Schumann said good-bye, and without another word we walked off in opposite directions."

It was Schumann's custom when he returned home of an evening, or if he could not sleep at night, to go to his piano and break the silence with the glorious creations of his imagination. No one ever heard these but himself, or perhaps the pianist Günther, a good-natured but unromantic person, who was his fellow-lodger for a short time. One night Günther also was seized with a desire to express his feelings on the piano and imitate his friend. It was a beautiful quiet night, the moon shone in through the window, and cast a silver light over the keys. Günther rose from his bed, went sorrowfully to the piano, and played—the first of Cramer's Studies.

Schumann used very often to dine at the Hotel de Bavière in company with Bennett, David, Walter von Goethe, &c. Mendelssohn also went there constantly till he married, and there in August, 1837, Schumann made Chamisso's acquaintance a year before the poet's death. An amusing little scene took place there one day, and is thus described by Truhn. Next to W. von Goethe sat a rather imposing, pompous old gentleman, who, hearing his little neighbour with the big brown eyes constantly addressed as Goethe, suddenly

turned to him with the question whether he were by chance related to the late minister of the Grand Duke of Saxe-Weimar, his Excellency Herr von Goethe? Walter replied that he was a grandson of the great poet. "Good gracious!" exclaimed the pompous questioner. "Allow me to tell you that your late Grandfather's *Faust* has given me very great pleasure—very great!" Herr von Goethe bowed, and turned to us looking rather embarrassed, though much amused. Schumann sat grinning at his plate, I bit my napkin, and Bennett, who did not understand enough German to grasp the absurdity of the situation, quietly drank up his glass of porter. As we left the table Schumann turned to W. von Goethe, and said: "Pray tell me what is the name of that piece of your late Grandfather's, His Excellency Herr von Goethe, for which the late Herr van Beethoven composed such lovely music?" The joke of the "late excellency" lasted some time.

Truhn thus describes his first visit to Schumann:—"It was a sunny day in May, as hot as July. When I entered Schumann came from the window to meet me. In his mouth was the inevitable cigar, and he had another in his hand, which he offered to me, saying, 'You smoke?' He did not say, 'How do you do?' but gave me his hand. He was surprised at my not smoking, still more so at my being so thin. I asked if he had pictured me differently to himself. 'Yes, rather fat.' I asked why. He began hunting and rummaging among some music that lay in a heap on the piano. At last he found what he wanted. It was the MS. of my quartet for men's voices, which I had sent him six months ago from Dantzic, *The Käferknaben* (*The Chaferboys*). He gave it to me, and said: 'There you see; beside this I only know two jovial drinking songs of yours, for bass voices. The book is called *Kellnerin von Bacharach*, and was sent me by the publisher to be reviewed. Now I naturally always imagined the composer of such lively things to be a rotund gentleman, well covered, like Marschner in Hanover; and I find instead quite a thin person.' Oddly enough, I too had formed in my own mind quite a different picture of Schumann's personal appearance. I had imagined him slim, dark-haired, and gloomy-looking; and his face was roundish, fair, and pleasant. When I told him this he was greatly amused."

(To be continued.)

MUSIC AT THE ORATORY.

Sunday last being St Cecilia's Day, advantage was taken of the anniversary to give a performance of sacred and instrumental music at the Oratory, Brompton, under the direction of Mr Thomas Wingham. A selection from the late Sir Sterndale Bennett's *Woman of Samaria*, a work perfectly in harmony with the sacred surroundings, and on this account heard to greater advantage here than in the concert-hall, was chosen, among other of his compositions, for the occasion. Much interest was also felt at the first performance of a quartet for stringed instruments by the late Sir Sterndale Bennett, the MS. of which was recently discovered in the possession of Mr Gledhill by Bennett's pupil, Mr Wingham, to whom thanks are now due for rescuing it from obscurity and promptly bringing it before the notice of the public.

The parts of this quartet were written in the year 1833, when the composer was in his sixteenth year, and is supposed to be his first and only attempt of the kind. The composer then being so young, it could not be expected that the work would contain such a complete and thorough working-out of the subjects as is considered necessary in a piece of this description, perhaps the most difficult for a student to attempt. It is satisfactory to state that the themes throughout are melodious and unassuming, reminding the listener strongly of similar works by Haydn, the influence of this master being particularly noticeable as regards rhythm and simplicity in the Finale, the leading subject being a very counterpart of a species of rondo this old master frequently delighted in. The Adagio contains a single subject with episodes, and is of the four movements the most original, although it would be difficult to trace even in this the germs which afterwards developed into the beautiful talent of one of our greatest native musicians. The work was effectively rendered by Messrs Francis Ralph and Lewis Hann (violins), Mr Ellis Roberts (viola), and Mr Charles Ould (violoncello). A further hearing may soon be expected, and will amply repay attention. The remaining numbers on the programme were Bennett's *Impromptu* in B minor and "Agitato assai," from his *Suite des Pièces* for the piano-forte alone, played *con amore* by Mr Wingham, who also joined Messrs Ralph and Ould in the Serenade from Bennett's Chamber Trio, Op. 26.—W. A. J.

ENGLISH MUSIC AT ANTWERP.

During the recent Exhibition at Antwerp, a series of International Concerts was arranged, and English music was not omitted. It was originally intended that there should be two concerts of our composers, but circumstances obliged this to be given up. We give the English programme of Sunday, 18th October, as printed in the Flemish Concert bills.

WERELDTENTOONSTELLING VAN ANTWERPEN.

FEESTZAAL.

UITVOERINGEN DOOR DE
ANTWERPSCHE TOONKUNSTENAARS-VEREENIGING
Onder de bescherming van CHARLES GOUNOD
En de muzikale leiding van PETER BENOIT.

33^e UITVOERING

ONDER DE LEIDING VAN
MIJNHEER JAN BLOCKX.
OP ZONDAG, 18 OCTOBER, 1885,
Ten 2 ure 's namiddags.

Engelsche Componisten.
PROGRAMMA.

EERSTE AFDEELING.

1. Openingstuk "Fair laughs the morn" Wingham
2. a Inleiding } uit Shakspeare's drama *The Tempest*..... A. S. Sullivan
- b Ninfendans }
3. Voorspel Nadesda A. Goring Thomas
4. Symphonie in G zacht..... W. Sterndale Bennett
Allegro Moderato, Introduzione al Minuetto, Minuetto, Intermezzo,
Rondo finale.

TWEDE AFDEELING.

5. Openingstuk *Chevy Chase*..... G. A. Macfarren.
6. Sérénade Allegro Scherzo C. V. Stanford
7. Finaal uit de Symphonie in fa C. Hubert Parry
8. Scotch Rapsody A. C. Mackenzie
9. Openingstuk *Siege de la Rochelle* Balfe

According to the report of an eye witness, both at rehearsals and performance, the Belgian musicians were quite astonished at the music, every bar of which was new to them. They rehearsed *con amore*, and the performance was an exceedingly spirited one.

After the concert, the conductor enthusiastically gave his opinion that two great prejudices in the minds of the Belgians had been removed by the performance. (1) That France alone produces modern composers; (2) That England possesses none. He added that, in his own opinion, the music was far finer than that produced at the French Orchestral Concert, and a greater success from a musical point of view. They already talk of a second English Concert in the winter. Similar opinions are expressed by *Le Précurseur* of Antwerp. That newspaper utters itself as follows:—

"At first the room was somewhat empty, but the orchestra had hardly begun Wingham's grand and vigorous Overture before a rush took place, and the Hall soon filled, and remained full during the whole concert. The programme being entirely composed of English music was naturally of much interest, since compositions of the English School can hardly be said yet to have made much progress on the Continent. We listened attentively to the compositions of Wingham, Sullivan, Goring Thomas, Sterndale Bennett, Macfarren, Stanford, Parry, and Mackenzie, and the result was an impression most favourable to the composers on the other side of the Channel. We specially admired the symphonic movements of Sir Arthur Sullivan. This gentleman appears to us to have original ideas and highly coloured orchestration, and his "Dance of Nymphs and Reapers" was very much applauded. As a pendant to the overture by Wingham we would place that of Macfarren, which is evidently by a practised hand. Sterndale Bennett's Symphony gave us great pleasure and is a thoroughly well-balanced and classic production. Another time we hope that there may be more rehearsals, though the want of these was probably due to unavoidable circumstances."

Before closing this notice we may say that the English musicians have to thank Mr Charles G. Hall, of the General Post-office, for this successful introduction to a continental audience. Mr Hall has taken great pains and trouble in the matter, and it is pleasant to think that his efforts have been crowned with so much success.

FACTS IN FRAGMENTS.

A very good illustration of the uncertainty that attends the success of most musical and dramatic pieces has been given by the withdrawal of a little opera produced as a first piece at the Prince's Theatre, and called *The Casting Vote*. Only last week it was being played with great spirit and received with considerable favour. No less than five encores of a decided character marked its progress, and had I been called upon to give an opinion, I should have said it was calculated by its real comedy and its tuneful music to have stood in the bills for six months at least. I have no personal knowledge of either the author or composer, nor have I any interest in praising any member of the company, but I must say in common justice that Mr Walter Helmore's words were really funny, and Mr W. Slaughter's music so tuneful that one hour and a half of amusement was afforded by it. I have hardly ever heard a work, considering its size and character, better played. How can we account for this want of interest—if a want of interest was shown by the audience, for on the 18th, when I attended, the applause was more than encouraging? I fear it must be put down to the old enemy, late dinners; and when an audience in the dearer parts of the theatre, at least, only hear the termination of a work, they can hardly go away with any distinct idea of what it is all about. I am sorry to notice that "toothpick chewing" is, if anything, in the ascendant, and not confined to the stalls of a theatre. Do get digestion over if you want to enjoy meritorious work, whether literary or musical.

It was something remarkable to see the eagerness with which the audience at the Albert Palace on Saturday last crowded in, principally to hear Mr Sims Reeves. It is a question whether any tenor has ever enjoyed such extended popularity. I heard Braham when he had been about the same length of time before the public sing "The Bay of Biscay." I must acknowledge in perfect fairness it was not singing but shouting, and the applause he received seemed hardly to repay him for the effort. Mr Sims Reeves has indeed been "a careful man," and his production of voice a perfect study. You hear still the same quality of tone, due as much to method as to natural gift, and it says a great deal for the taste of the English public that they still crowd to hear him. May he continue still to give them this natural enjoyment, and teach the rising generation that having a voice is one thing, and knowing how to culture and preserve it another.

The Student's Chamber Concert on the 20th again exhibited the sound teaching of the Royal Academy of Music, and several very excellent voices were again heard for the first time in public. Opening with Mendelssohn's Octet, Miss Winifred Robinson led the first violins with a full appreciation and knowledge of its well-known beauties. This was followed by a *Te Deum* by Mr J. E. German, a student who has before shown his musical taste and his industry at the Academy. To this composition was awarded the Charles Lucas Medal for 1885, and there can be no doubt it merited the distinction, but if I have to complain at all, it is that Mr German is *too* industrious, a little more time and consideration would have made of this Church service something less diffuse. However, it was well received and the composer recalled by permission of the Principal. Miss Marian Price, Miss Lily Rowe, and Mr Walter E. Davis have all good voices; the first named lady sang Schubert's "O my heart is sad" with good expression, Miss Rowe selected Beethoven's "In questa tomba," well calculated to display her fine contralto voice, Mr Davis does not possess much power, but in a tenor song from Thomas's *Mignon* his phrasing was particularly pleasing. Several compositions were heard for the first time. Two MS. sketches for pianoforte by Mr F. K. Hattersley were entrusted to Miss Dora Bright, and well given. This same young lady contributed two MS. songs entitled "A summer storm" and "My lady sweet, arise." They are both compositions of striking merit, and so short that their repetition would have been agreeable to the audience. Mrs Wilson-Osman sang them with true appreciation of their beauties and their spirit—indeed the second song, with Shakspeare's words, was given with so much effect that Miss Bright had again to appear on the orchestra. I hope this young lady will cultivate a talent that is manifest in everything she does. A new pianist in the person of Mr Frank Gwyn, attacked Beethoven's *Allegro con Brio* from the Sonata in C most manfully. Every one knows the many difficulties of this celebrated movement, and it is not too much to say that Mr

Frank Gwyn mastered them and displayed a taste that must one day bring him to the front in his profession. Henry Smart's trio "The Butterfly" gave Misses Kate Candy, Ada Stephenson, and Lily Rowe an opportunity of proving that this class of composition, so thoroughly English, is not forgotten in this institution. The Choir had not a great deal to do, but in Walter Macfarren's "Song of the Sunbeam" (words by J. Stewart) and Mendelssohn's "O hills, O vales" they proved that their watchful conductor, Mr William Shakespeare, knows full well what he is about, and that he has apt pupils.

PHOSPHOR.

REVIEW.

Alfred Day's Treatise on Harmony. Edited, with an Appendix, by G. A. Macfarren, Mus. Doc., &c. (Harrison & Sons, Pall Mall, 1885).

Forty years ago Alfred Day, M.D., published a new work propounding the theory that the combination of musical sounds is based upon natural laws. The author was urged to this publication by his friend Mr G. A. Macfarren—at that time a professor of harmony and composition in the Royal Academy of Music, and an intimate friend of Day, who in his preface to the present issue thus gives the history of the work:—"Day then (1838) propounded to me his theory of harmony, which I combated point by point, as each point differed from views I had hitherto learned, and every opposing argument successively fell under the convincing weight of his novel principles. . . . As yet the theory was wholly unwritten, and in the belief that its promulgation would throw an invaluable light on the study of harmony, I persuaded my reluctant friend to commit it to paper. Conceiving a hypothesis is a different mental process from that of formulating the same, and though the idea was distinct in the mind of the author, or let me say the discoverer, of this system, the methodical arrangement of it was a task of great difficulty and proportionate time. Constantly throughout the constructing of the book, Day read to me his growing work, and more than once he recast the plan of the whole and began the writing anew from the beginning. The treatise was at length published in the autumn of 1845." From the first, therefore, Professor Macfarren has been associated with the exposition of the author's views, and there is peculiar pertinence in this edition appearing under his superintendence. He avows in the preface that alteration has been made from the original, "sometimes by amplifying, sometimes by changing the words of the original explanations, and very often by extending the musical examples."

Familiar to musicians as are the words "Day's Theory," it may be worth while here to relate in what that theory differed from the rules of previous writers on the subject of musical grammar. For the first time distinction was made between the strict style and the free style, the former including the common chords of the diatonic scale, according to the key-signature, with their first inversions, the prepared discords—suspensions, and chords of the 7th and 9th resolved on another chord whose root is a 4th above that of the root of the discord—passing-notes, and discords of contrary motion. No theorist had before attempted to classify the available concords and discords of the free or chromatic style; the student, having learned the treatment of the dominant 7th and 9th, was plunged in an inextricable maze of diminished 7ths, and left to find out for himself what relationship these might bear to the prevailing key. Day showed these so-called chords of the diminished 7th to be each derived from a note a major 3rd lower than the apparent root of such combination, making a chord of minor 9th, and further that only the dominant, supertonic, and tonic were available as roots for these chords, and rules were given for the various resolutions of each chord. Other chords which in the older works were either ignored or else described as having "exceptional resolutions" were proved to be traceable to one of the same three roots, viz., the chords of the eleventh and of the minor and major thirteenth. The derivation of the chords of the augmented sixth was demonstrated to be from a double root, if taken upon the minor sixth of the scale, the double root being dominant and supertonic, if upon the minor second of the key, the double root being tonic and dominant, and each note of the chord was shown to have the same resolution as it has in the simple chord of single root. The use of passing notes in the free style was explained, and the concluding chapter set forth the restriction necessary to clearness of tonality in the use of tonic and dominant pedals.

There is little that is absolutely new in the editor's additions, but much enlargement of rules and examples, the first edition extending to one hundred and fifty pages, whereas the one under notice contains two hundred and twenty-four. For the sake of those musicians who do not yet know the work it may not be uninteresting to describe it at length.

In the "General Introduction," Day deprecates the usual method of figuring a bass as being insufficient, and proposes to assign to a chord one figuring in all its inversions (unless a discord is in the bass), and to express by letters what interval from the root is in the bass. It is doubtful whether any system of figured bass can be at once simple and exact enough to justify the author's term "musical short-hand," but this at least is exact, as to chords, though not signifying passing notes, and thus invaluable to students in harmonic analysis. Chapter I. contains a table of intervals, to which is an Appendix giving the relative vibration numbers of all the notes of the diatonic scale (as they should be in pure intonation) according to their derivation. In Chapter II. the formation of the major scale and of the harmonic minor scale is shown, and in the Appendix to this the editor explains the construction of the variable or arbitrary minor scale. Chapter III., on the progression of parts, contains little that is new, save that the laws of "false relation" are exhibited in a more clear and comprehensive manner than usual. In Chapter IV., "Of common chords and their inversions," Day prohibits the use of the chord of the mediant, and the reader is referred to a chapter in the second part of the work for the justification of this prohibition. Even if it were there satisfactorily proved to be not a self-complete common chord, but part of the fundamental discord of the dominant, the author is not justified in excluding it from the strict or diatonic style. He says "There are numerous instances in which the best writers (Handel especially) use it, but I always think with bad effect." This is surely a matter of individual taste, and the "numerous instances" exhibit it as one of the available chords in the diatonic style. In the same chapter the author gives the time-honoured recommendation not to double the major third of a common chord, but in an appendix to this section the editor dissents, admits the availability of a doubled third in any chord excepting the dominant, and recommends the duplication of the third in the chord of the submediant, such third being the tonic. A rule in Section 15 that no form of the tonic common chord can follow the chord of the supertonic, unless both be in their first inversion, and an appendix to the later chapter on "Common chords in the free style" allows also the second inversion of the tonic chord to succeed the harmony of the supertonic, but neither author nor editor attempt to show why this progression is thus dogmatically forbidden. As most of the innovations contained in this work are elaborately explained, may we hope that a suggestion on this point may be made by the editor in a future issue?

(To be continued.)

ORGAN RECITAL AT EDINBURGH.

Sir Herbert Onkeley gave his first organ recital for the season last week. Mme Marie Roze, hearing of this recital, kindly expressed a wish to sing to the students, and gave them a specimen of the versatility of her talent in a varied selection of music with Italian, French, English, and Scottish words. She met with a most enthusiastic reception, such as students only can give, and she has perhaps never received a greater ovation than after the last encore, "Gin a body" (lately sung by Her Majesty's request at Balmoral), the students standing up cheering and waving their caps, and some of them rendering Highland honours with their feet on the desks. Each piece on the programme was received with loud applause, and at the conclusion of the recital a demonstration took place. On Mme Marie Roze leaving the class-room, the students, who had assembled outside, lined the way to the carriage, cheering vociferously as she took her departure. During the last few months a great improvement has been effected by abolishing the "long movement" of this organ, and placing its four manuals, pedals, stops, &c., in the position they usually occupy—immediately under the front pipes. By this alteration a somewhat unsightly dais has been removed, and additional space at the east side of the class-room has been obtained. In the case of so large and complicated an instrument, the changes must have caused serious difficulties, which we hear were for some time considered insurmountable, owing mainly to the extensive modifications and reconstructions necessary in connection with wind trunks, trackers, draw stop action, &c. But we understand that the laborious work has been planned and carried out by the practical skill and judgment of Mr Welby, the janitor of the class-room, who, having formerly worked in the ateliers of eminent London organ builders, including that of Messrs Hill & Son, makers of the "Reid" organ, has had every experience in such work.

The eminent Italian tragedian, Salvini, has appeared with much success, in New York, as Coriolanus, in Shakspeare's play of the same name.

MUSIC IN BERLIN.

(Correspondence.)

At the Royal Operahouse the first performance of Wagner's *Siegfried* was fixed for the 25th inst.

The "Offenbach Cyclus" at the Friedrich-Wilhelmstädtisches Theater has proved so successful that the management has resolved to extend it by the addition of several works not included in the original scheme.

Herr Anton Rubinstein has brought his Historical Concerts to a close. The sixth concert was devoted entirely to Chopin, no less than thirty of whose compositions were played. The programme of the seventh concert comprised exclusively works by Russian composers, including, among others, Anton Rubinstein himself, Glinka, Balakireff, Tchaikowsky, Remsky-Korsakoff, Liadoff, Nicolaus Rubinstein, and Chopin again. The last-named musician has generally been supposed to be a Pole, but this, it now appears, was a mistake, and another popular delusion has been blown to the winds. Previously to his departure from this capital, a grand entertainment was given at the Kaiserhof in Rubinstein's honour. On his entering the large banqueting-hall, he was greeted with the march from *Feramos* performed by an invisible band. An address, in Russian verse, was then presented to him by a Lady arrayed in Russian costume. Then came his "Piano Suite, *Le Bal costume*," scored for the occasion, and with the different numbers of which it is made up illustrated by *tableaux vivants*, cleverly conceived and admirably realized. Altogether the entertainment was an unalloyed success, and must have greatly pleased him in whose honour it was organized.

On the 9th and 12th inst., Mme Christine Nilsson gave two concerts at the Philharmonie, when she sang "Connais-tu le pays?" from Ambroise Thomas's *Mignon*; the Jewel Scene from *Faust*, an air from Rossini's *Semiramide*, a Serenade by Braga, and "Mia Piccirilla," from the *Salvator Rosa* of Carlo Gomez. She took part, also, with M. Björkstén, a Swedish tenor, in the "Miserere" from *Il Trovatore*. She was much applauded and recalled after every piece she sang.

The second concert, A series, of the Royal Academy of Arts, went off in admirable style under the direction of Joseph Joachim. The principal attraction in the programme was a new Symphony in C minor, by H. Herzogenberg, who has succeeded Fr. Kiel at the Royal High School of Music. The novelty is more remarkable for musical scholarship than poetic fancy. Mme Annette Essipoff was the pianist. She played compositions by Chopin, Mendelssohn, and Saint-Saëns.

FOREIGN BUDGET.

(From Correspondents.)

STUTTGART.—The Classical Sacred Music Association recently gave, under the direction of Dr Faist, a performance of J. S. Bach's Mass in B minor. The vocalists were Mme Elzer-Broder, from Nuremberg, Mlle Hieser, Herren Balluff, and Hromada, of the Theatre Royal. Herr Krauss accompanied on the organ.

DRESDEN.—A performance of Anton Rubinstein's oratorio, *Das velorene Paradies*, was given on the 20th inst. in the Church of the Three Kings by the united local musical and choral associations. Herr F. Baumfelder officiated as conductor. The vocalists were Mlle Therese Malten, Herren Scheidenmantel, Decarli, and Dierich.

FRANKFURT-ON-THAINE.—Owing to their inability to find a successor to Herr Stritt and Mr Candidus, the management of the Operahouse will be obliged to depend this winter for their *tenore robusto* on what are in Germany called "Gäste," "Guests," or "Visitors,"—a bright and roseate outlook for travelling artists of that class, but not so satisfactory as far as the interests of opera generally are concerned. Herr Nachbaur, of Munich, has been engaged for a short time; so has Herr Oberländer, of Karlsruhe. These two gentlemen will be succeeded by Herren Menz, Perotti, Gudehus, and Götze.

VIENNA.—This season there will be only a single "Gastspiel," or "Guest-engagement," namely, Herr Mierzewski's, for six nights. This engagement, settled some time since, is to be the last entailing bi-lingual performances, and no artists will in future appear on the stage of the Imperial Operahouse if they are not able to sing in German. Moreover, "Gastspiele," or "Guest-engagements," are, as a rule, to be discontinued and tolerated only in the case of undisputed "Stars," whom the Viennese may particularly wish to hear, or of artists desiring to belong permanently to the company.

DR HANS VON BÜLOW, having completed his *tournee* with the Meiningen Orchestra in Germany and Holland, was announced to play on the 27th inst., at one of the concerts of the Berlin Philharmonic Society, conducted by Professor Klindworth. He starts

soon afterwards for St Petersburg, where he is engaged to conduct the concerts of the Imperial Philharmonic until the 2nd of January.

CARLSRUHE.—The projected revival of Berlioz's *Benvenuto Cellini*, under the direction of Herr Felix Mottl, which was announced to take place in December next, has been postponed to February, in consequence of the time and trouble which the production of *Das Rheingold* necessarily involves.

Songs for Sunday Evening.

VII.

O would'st thou know the King of kings,
The God whom we adore,
Whose praise the white-robed seraph sings
On yon eternal shore;
Before whose throne the angels stand,
With outspread wings of light,
To bear abroad through all the land
The healing gift of sight:
Believe His Word, and thou shalt know
The Source from whence all blessings flow.

O would'st thou see His only Son,
Who died upon the tree,
And over death the conquest won
For sinners such as thee;
Who rose triumphant o'er the grave,
To reign with God on high,
That all who trust His power to save
May meet Him in the sky:
Receive His love, His footsteps trace,
And thou shalt see His smiling face.

O would'st thou feel the Spirit's power,
So rich, so full, so free,
To strengthen in temptation's hour,
And lead to victory;
Whose breath can quicken into life
A hope that never dies,
That shines above earth's din and strife,
Eternal in the skies:
Accept His grace—this day, this hour,
And thou shalt feel His saving power.

Copyright.

J. S.

The Playgoers' Club will hold a special general meeting on Tuesday, Dec. 1, for the purpose of electing a new president.

CRYSTAL PALACE.—A fine performance of Mendelssohn's Italian Symphony was given at last Saturday's concert under the direction of Mr August Manns. Mr Oscar Beringer was the pianist at the same concert, playing Raff's Concerto in C minor with great effect, and obtaining a unanimous "call" at the conclusion.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—On Monday next, November 30, a new first part will be produced, entitled *In Cupid's Court*, written by T. Malcolm Watson, the music by Alfred J. Caldicott. Mr Corney Grain's popular musical sketch, entitled *Election Notes; or, Troubles of a Candidate*, will conclude the performance.

MUSICAL PITCH.—The University of Dublin Choral Society, at its annual meeting held in Trinity College on Friday, Nov. 20, under the presidency of the Provost, passed a resolution expressing sympathy with the objects of the International Musical Congress, just held at Vienna, in reference to the question of Musical Pitch, to which frequently—says the *Irish Times*—we have drawn the attention of scientific Irish musicians in these columns. The Choral Society gave expression to their hope that the Government would support the effort to obtain a uniform standard, and formally adopted a resolution urging the matter upon the attention of scientific musicians and the public. Mr George Fitzgerald, F.T.C.D., strongly supported the motion, and argued the importance of adopting a fixed scientific standard. This opinion was supported by several able musicians present.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS.

THE SEVENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING NEXT, NOVEMBER 30, 1885,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet in G major, for two violins, viola, and violoncello (Schubert)—M^{me} Norman-Néruda, M^{rs}. L. Ries, Hollander, and Franz Néruda; Air, "Oh, had I Jubal's lyre" (Handel)—M^{me} Sinico; Fantasia in F minor, for pianoforte alone (Chopin)—M. Vladimir de Pachmann.

PART II.—Élégie in E minor, No. 2, and Tarantella in A minor, for contrabass, with pianoforte accompaniment (Bottesini)—Signor Bottesini; Song, "Connais-tu le pays" (Ambroise Thomas)—M^{me} Sinico; Quartet in G minor, for pianoforte, violin, viola, and violoncello (Mozart)—M. Vladimir de Pachmann, M^{me} Norman-Néruda, M^{rs}. L. Ries, Hollander and Franz Néruda.

Accompanist—Signor ROMILL.

SATURDAY POPULAR CONCERTS.

Programme

FOR

THIS (SATURDAY) AFTERNOON, NOVEMBER 28, 1885,

To commence at Three o'clock precisely.

Quartet in A minor, Op. 29, for two violins, viola, and violoncello (Schubert)—M^{me} Norman-Néruda, M^{rs}. L. Ries, Hollander, and Franz Néruda; Air, "If with all your hearts," *Elijah* (Mendelssohn)—Mr Joseph Maas; Scherzo à Capriccio in F sharp minor (Mendelssohn), and Gigue in B flat minor, for pianoforte alone (Graun)—Miss Fanny Davies; Andante and Rondo, for contrabass, with pianoforte accompaniment (Bottesini)—Signor Bottesini; Song, "Tell, fair Irene" (Handel)—Mr Joseph Maas; Trio in D minor, Op. 63, for pianoforte, violin, and violoncello (Schumann)—Miss Fanny Davies, M^{me} Norman-Néruda, and Herr Franz Néruda.

Accompanist—Signor ROMILL.

MARRIAGE.

On November 19, at the Chapel Royal, Savoy, R. H. BRISCOE BOLTON to ANNIE GERTRUDE, elder surviving daughter of FREDERICK KINGSBURY, 19, Cecil Street, Strand.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, NOVEMBER 28, 1885.

DER ZIGEUNERBARON (THE GIPSY-BARON).

OPERETTA BY JOHANN STRAUSS.*

(Concluded from page 737.)

In *Der Zigeunerbaron* it will be observed how Strauss possesses the skill of elevating, by the charm of characteristic scoring, many a musical thought which is of itself unimportant. Listen at the outset to the Sailors' Chorus, sung behind the scenes; with any other accompaniment, for instance, with an accompaniment proceeding in semiquavers, it would sound very homely, but, as it is, it derives entirely from the separate and impressive accents of the horns and double-basses a sonorous nobleness and peculiar idyllic expression. Remark again the tender and exquisitely delicate orchestral accompaniment to the melodramatic scenes of the Gipsy girl in the first act, the plaintive oboe solo at the beginning of the overture, and the charming effect of the solo violin twining round the vocal part in the prophecy, "Bald wird man dich viel umwerben!" The couplets of the "Pig-Prince," the Chorus of the Wedding Cake, &c., are built on easy polka melodies, which have no pretension save that of carrying forward the text in a merry rhythm. Very gracefully do Arsena's verses, "Ein Falter fliegt um's Licht," delicately and pleasingly sung by M^{lle} Reisser, stand prominently out. From this point, the Hungarian character of the music exercises well nigh undisputed sway in the first act. Saffi's song in D minor ("Habet Acht vor den Kindern der Nacht"), a characteristic piece of gipsy romanticism, changes from gloomy melancholy to wild vehemence. The Gipsys' czardas-like chorus of homage is effective, and no less so,

* From the *Nouvelle Presse*.

although treated too pathetically, the Finale. In the second act the sentimental element stands out in strong relief.

The Love-Duet is written with a tolerably cheap expenditure of musical resources, and culminates in a convulsive union of approved commonplace. Much more telling is the exultation at the fortunate discovery of the treasure, a warmly-pulsating waltz in G major—genuine Strauss! The instrumentation, too, has the inimitable Strauss ring about it; tenors and clarinets form a murmuring low accompaniment for the first four bars of the waltz, and with the fifth the flutes join in laughingly from above. In the poetically-conceived duet, with chorus, "Der Dompfaff hat uns getraut," Strauss proves himself to be a tender lyric writer. Two pieces, full of freshness, now follow, and contrast effectively with the preceding sentimental Andantes—the genuinely national song, "Her die Hand!" (spiritedly rendered by Herr Joseffy), and the concluding waltz, "So voll Fröhlichkeit"—another original Strauss of the best kind. The tragic *intermezzo*, interrupted by this "Fröhlichkeit"† I have already mentioned; we must lay to its charge that the long drawn out Finale strays into the most dangerous proximity to grand opera, and moreover seduces the amiable representative of the title part (Herr Streitmunn), as well as M^{lle} Collin (Saffi), into painfully overtaxing their vocal powers. In the third act, the music retires modestly behind the fun, to which the fullest scope is now given, of the text and the situation. After a pretty song of Arsena's, "Ja, dies und das," Zaupan, elated with victory and clad in a red Saracenic cloak, rushes on the stage, which he thenceforth, to the delight of the audience, holds in his sway. Herr Girardi's Hungarian Pig Breeder is a thoroughly original and characteristic figure, carried out in a masterly manner down to the slightest detail. In the third act, especially, Girardi is irresistible, and it would be difficult to decide whether he is more admirable in his rendering of his martial couplets or in the prose narrative which follows. The music to these couplets—they were demanded three times *da capo*—is the simplest imaginable. In all such pieces intended for the comic actor, Strauss observes a wise economy; he supplies joyous but thoroughly unpretentious music, which yields precedence to the words, and allows the actor full scope. It is an advantage for *Der Zigeunerbaron* that the interest of the spectator goes on visibly increasing, and in the third act bursts, like a rocket high in the air, into a sparkling shower of cheerfulness. While, in the first and second acts, pathetic and sentimental scenes exert a strongly retarding influence, everything in the third act is evolved uniformly, rapidly, and merrily.

Someone else has already described in these columns the effective performance of the novelty at the Theater an der Wien, as well as its brilliant success. This success will probably last a long time, and our Strauss's popularity become even greater than it is, if that indeed be possible. Everybody is aware that his music, which has struck deep root among the people, is literally a necessary element of life for the Viennese. A short story, however, illustrating in a most unique manner his popularity is but little or not at all known. Johann Strauss told it me himself, and it may find a place here not merely as a contribution to his biography, but to the psychology of the Viennese folk's character. In a suburb of Vienna there dwelt a well-to-do, simple dame, belonging to the middle classes, who knew no greater delight than that of listening to Strauss's dance music. That music rendered her content and joyous in every phase of life, as, during her last illness, she frequently informed those around her. But her Strauss-worship extended beyond even death. She left directions in her will that at her funeral Strauss's band should play her favourite waltzes, and ordered a ducat to be given each performer. This last wish of hers was expressed in such an emphatic and decided tone that, despite certain religious scruples, her heirs could not do otherwise than comply with it. Punctually at the hour fixed for the funeral, Johann Strauss appeared with his band at the house of the Deceased. After the clergyman upstairs had pronounced the benediction over the body, the coffin was taken down and placed in the spacious entrance hall. The musicians ranged themselves around it and played a set of Strauss's waltzes from beginning to end. Then and not till then was the coffin placed in the hearse and conveyed to its last resting-place.

EDUARD HANSLICK.

† "Joyousness, gaiety."

HANDEL AND BACH.

By PROFESSOR SIR G. A. MACFARREN.

PART I.

(Continued from page 738.)

Bach's music must have appeared under very large disadvantage, for the solo parts, the soprano and alto voices, were sung by the boys of the school, or else by men who had high falsetto voices. Such voices have gone very much out of use; perhaps for the effect of music we may be glad it is so, but possibly many of you may call to mind the somewhat strange sound of a very high, piercing voice coming from a very large, burly person, for most of the falsetto singers were men of deep bass voices, particularly vigorous, with smiling faces, and with this artificial, let us call it, or false voice, as it is technically named, they would sing the soprano or alto parts. You may perhaps remember one particular instance, which may be cited exceptionally as having given a true musical colour to the caricature performances of the kind, in our old friend, John Parry, who would represent a singing lesson, giving the part of the master in his own natural voice, and in a thin falsetto tone would signify the pupil. Such was the material at the command of Bach for the performance of very expressive solo pieces. Now it appears to have been his view throughout that music for divine service must not be representative of the personal feelings of those engaged either in witnessing or in executing the performance; so to distinguish the sacred character from the secular entirely, and to make a marked line between what should be written for the theatre and chamber and what was written for church performance, the organ part was always very largely in excess of power above that of the voices and other instruments, and very special attention was given to the performance of this organ part. Whereas in England, when choral performances were instituted, the idea prevailed of making the voices predominant, and the organ and the bowed instruments and hautboys subordinate to them. This may in a large degree account for the differences that occur in the compositions for the Lutheran Church, and those which were made for English use in the oratorios of Handel. We find that two styles of recitatives were in use, one for the theatre, which must be declamatory, and which was to be sung strictly as written, and another for the church, which could be more melodious, partaking of the character of what is called *arioso*, if not rhythmical, at any rate, always with a graceful flow, and this was, generally speaking, to be ornamented by the singer. Bach exceptionally wrote his recitatives as he would have them sung, and as composers of the present day write recitative. The alleged unalterability of his written notes must, however, give way when strange words are adapted to them in translations of the text, in which a larger or less number of syllables necessitates changes in the musical phraseology. His organ part was to be melodious, but not to consist of florid counterpoint; it was to produce an amplitude of tone, but not a diversity of parts. In writing for the orchestral instruments, Bach differs very materially from Handel. One finds that however many instruments are employed by him, with rare exceptions, every instrument has a separate melody; however many voices, every voice has a distinctive part of its own. One finds that in Handel the bass part is often the only written accompaniment to the voice, and it was left to the player on the harpsichord or the organ to complete the musical effect by filling up the harmony, perhaps with contrapuntal figures, perhaps with merely sustained chords; but always it appears to have been Handel's use to make the accompaniment wait upon the voice part, support and nourish it; whereas in the instance of Bach, it appears to have been his practice to give ascendancy to the organ accompaniment. In the performance of his works in church, there were not separate solo singers, but the singers of the chorus stood forward when a solo passage was to be rendered, and sang it, and some fine effects may perhaps have resulted from this. In those pieces where a solo voice is alternated with the chorus, the chorus being divided to make what in our Church is called an antiphonal effect, the choristers on one side may have accompanied the solo voice belonging to the opposite choir, and thus have introduced naturally such a separation of tone as must have enhanced the effect of both. Let us notice further of the orchestration of Bach, that he for the most part begins a piece with a particular selection of instruments—perhaps hautboys and bassoons, perhaps flutes (and among the hautboys those several instruments of the class which have now become obsolete), or perhaps bowed instruments; but that he will employ the whole of this choir of instruments throughout the entire number, making in fact the same sort of effect with his band as an organist will make who draws out the stops of his choice at the beginning of a piece and holds them throughout that piece, and when he goes to the next piece changes his quality of tone. In the instrumentation of Handel, on the contrary, we notice that, in the songs especially, the violins rarely have to accompany the voice, but the accompaniment is left

to the bass part with such harmony as is played upon the harpsichord, and the violins come in interludes to vary the effect and to contrast the vocal quality of tone.

Handel, all this while, was engaged in his duties for the Italian opera, and in intervals of that engagement wrote for the Duke of Chandos, and for private performance at the Duke's mansion, firstly the English oratorio of *Esther*, subsequently a secular work on the same plan, the serenata of *Acis and Galatea*. These were given privately, both in the year 1721. In the same year he produced Italian operas, and from time to time always did so. It was not until 1732 that these two works came to a public hearing, and this was because some speculators obtained copies of them, and gave public performances from which Handel himself obtained no benefit, and he was thus to some extent driven to public production for the sake of the profits which might come to him. Accordingly, at the King's Theatre was produced the oratorio of *Esther*; but people at that time seem to have had strong scruples as to religious propriety, therefore, though the work is written in dramatic form, being to a great extent a translation of Racine's tragedy, it was expressly announced that it would be given without scenes and action. When *Acis and Galatea*, which is also in dramatic form, was produced, it was announced that it would be given after the same manner as *Esther*, that there should be a scene depicting an arcadian landscape, and that the singers should be dressed in suitable clothes, but that there should be no action; and thus they sat in rows and sang the whole of that impassioned music with books in their hands as though they were performing a Church Service. The success of these two works induced in the following year the production of *Deborah*, which is a remarkable compilation of previous compositions of the author, having in it some adaptations of pieces from Latin psalms he had written in Italy, and other single numbers that were to be found in earlier compositions. From this we might suppose that it was brought together in some haste. In the same year as that was produced, 1733, *Athaliah* was written, and publicly performed at Oxford on the occasion which is now called Commemoration, but which then was called Public Act, and in consequence of the great effect which this work made, the University offered to Handel the degree of Doctor of Music. He declined the intended honour, feeling, it must have been, that if in his works he could not command respect from the world, his title would draw nothing to him. Thus we have Handel with the degree which must ever glorify him, of having been the composer of those great, those matchless oratorios, but without the frippery of the title before his name. Nay, let me quote the words of Charles Dickens on some occasion when he said "the great composer had an everlasting handle to his name."

The Italian opera did not succeed so fully as was anticipated by the nobility who instituted it. Naturally the patronage of our German King gathered together all the nobility round about him; there was then a quarrel between the King and the Prince of Wales which rose to such a height as to induce advertisements in the public newspapers that whoever attended the levees of the Prince of Wales would not be received at Court. Now the Prince of Wales and his friends instituted an opposition opera to that in which Handel was concerned, he having become the manager of the theatre on his own account, no longer the agent of the Royal Academy of Music, and the partisans of these two opera houses were each so zealous to overthrow the other that every possible means were exercised to carry out that intention.

I am very prudently advised that I am drawing too largely on your patience. The subject is inexhaustible; it is only the treatment which fails. I must ask your indulgence for saying less than I should have said on the subject, and perhaps with the privilege of resuming it on some future occasion. I will but say that in this bi-centenary year of the birth of Handel and Bach, it will be becoming in every musician to help in the occasions that are offered of doing justice to these celebrities of the art. It is usual to speak of these men as immortal, but in what is their immortality? In their influence on art, in the reverential love that we entertain for them and their works, and in the bequest of this reverence to those who are to come. In the interim between the death of those two men and the present time art has undergone a large modification. I heard in this room, two months since, some most intelligent remarks on the evolution of art. Let us see how art has been evolved from the works of these men. We have from the suites of Bach and Handel, and from many preludes of Bach, found an evolution into the modern sonata and symphony. We have found also, from the dramatic character of Handel's music has been evolved the opera as we know it in perfection. From that there have been aberrations, but let us distinguish between evolution and abortion. So long as music flows forth into larger and larger manifestations of the same principles, greater and better things are evolved; when it departs from those principles, which have been slow in their development

and guarded in their application, art loses the character of art and becomes caprice and extravagance. If we regard these men as deities, we do injustice to them and to ourselves. They were human, they have their faults, and we shall appreciate them most truly if we sift their faults from their virtues. No one can admire the consecutive sevenths which are often to be met with in the part writing of Bach; no one can admire the occasional mispronunciation of English that occurs in the work of Handel; but, whereas such things would be conspicuous features in the compositions of any one of us were we to write them, they are so surrounded by the glorious beauties which constitute the main portion of these men's productions that we are dazzled and unable to see the less desirable portions. The year has come when the experience of two centuries has given us the opportunity to know and to judge our great heroes, and let us be the conservators and transmitters of the homage that is due to Handel and Bach.

(To be continued.)

ROYAL ACADEMY OF MUSIC.

A concert of "Chamber Music" was given at St James's Hall, by the students, on Friday afternoon, November 20. In another column will be found, under the heading "Facts in Fragments," some remarks by our esteemed contributor "Phosphor" on the compositions produced on the occasion, as well as on the performances of some of the students. The following is the programme in full:—

Octet (Mendelssohn)—violins, Miss Winifred Robinson, Miss Chetham, Miss Selina Cocks and Mr Newton; violas, Miss Cecilia Gates and Mr Sidney Hann; violoncellos, Mr Allen Gill and Mr Stern; Te Deum (J. E. German, student)—(the Charles Lucas medal of 1885 was awarded for this composition)—solos, Miss Amy Hallett, Miss Mary Morgan, Mr Lawrence Kellie, Mr Theo Moss and the Choir; Song, "Margaret at the spinning wheel" (Schubert)—Miss Marian Price; "So rasch wie Möglich," from Sonata in G minor, Op. 22 (Schumann)—pianoforte Mr G. W. F. Crowther; Aria, "Fuggitivo e tremante, *Mignon* (Thomas)—Mr Walter E. Davis; Two Sketches (MS.), "The Legend" and "The Village Fountain" (F. Kilvington Hattersley, student)—pianoforte, Miss Dora Bright, Potter Exhibitioner; Aria, "In questa tomba" (Beethoven)—Miss Lily Rowe (Parepa-Rosa scholar); Adagio and Allegretto from Sonata in D minor, Op. 31, No. 2 (Beethoven)—pianoforte, Miss Gertrude Rols; Songs (MS.), "A Summer Storm" and "My lady sweet, arise" (Dora Bright, Potter Exhibitioner)—Mrs Wilson-Osman; Allegro con brio, from Sonata in C, Op. 53 (Beethoven)—pianoforte, Mr Frank Gwyn; Choral Song, "The Song of the Sunbeam" (Walter Macfarren)—The Female Choir; Song, "The Wanderer" (Schubert)—Mr Theo Moss; Prelude and Fugue in C minor, Op. 37 (Mendelssohn)—organ, Mr W. J. Kipps, Henry Smart scholar; Trio, "The Butterfly" (Henry Smart)—Miss Kate Condy, Miss Ada Stephenson, and Miss Lily Rowe (Parepa-Rosa scholar); "An der Nacht," from Phantasiestücke, Op. 12, No. 5 (Schumann)—pianoforte, Miss Harriet Hann; Songs (MS.), "A lament" and "Barcarolle" (Arthur E. Godfrey, student)—Miss Augusta Arnold; Presto Leggero, in C sharp minor, from "Suite de Pièces," Op. 24, No. 1 (W. Sterndale Bennett)—pianoforte, Mr Horace W. Norton; Lied, "Behüt dich Gott" (Nessler)—Miss Ellen Haas; Part-song, "Departure" (Mendelssohn)—The Choir.

Accompanists—Mr Albert H. Fox (Balfe scholar), Mr C. S. Macpherson and Mr Septimus B. Webb (Sterndale Bennett scholar); organ—Mr Tonking.

Conductor—Mr William Shakespeare.

Mlle MARIE DE LIDO distinguished herself on Wednesday evening at the Promenade Concerts, Covent Garden, by a very excellent rendering of M. Odoardo Barri's high-class song, "The Great Master," the words of which, by Arthur Chapman, are of exceptional merit.

ROYAL ACADEMY OF MUSIC.—Eighty-six new students have entered the institution during the present Michaelmas term, which is the largest number that has been received since the Academy was established in 1822.

The *Theatre annual*, under the editorship of Mr Clement Scott, has just been published, and contains numerous portraits of popular actors and actresses. Among the contributors are Mr Irving, Mrs Bancroft, Messrs Toole, Wilson Barrett, Beatty-Kingston, E. L. Blanchard, Saville Clarke, G. R. Sims, Frank Marshall, Bram Stoker, Austin Brereton, Clement Scott, &c.

CONCERTS.

THE second of Mr and Mrs Henschel's recitals was given on Tuesday afternoon at Princes' Hall, when a select and fashionable audience assembled to listen to a varied and interesting selection of vocal music, rendered by these accomplished artists. The programme contained duets by Paisiello, Cimarosa, and Boieldieu; a sacred song by F. W. Franck (1630); *arias* by Carissimi, Giovanni, Pergolesi, and Handel; *Lieder* by Loewe and Schumann, as well as songs by Randegger and Henschel. Two Scotch songs, "Dark Loch-na-Gar," poetry by Lord Byron, and "Whistle, and I'll come to you, my lad," poetry by Burns, were also included in the programme, and were most charmingly sung by Mrs Henschel, especially the last-named, which she gave with all the requisite archness and vivacity. A feature in the entertainment was a setting by Mr Henschel, as a vocal duet, of Kingsley's well-known poem, "Oh, that we two were maying," in which the composer has thoroughly expressed the feeling of the poetry. The duet was beautifully sung by Mr and Mrs Henschel, and was greatly applauded. Other successes were obtained by Mrs Henschel in Randegger's admired song, "Peacefully slumber," which the accomplished artist rendered in perfection, and in her husband's characteristic setting of Charles Kingsley's quaint little poem, "Sing heigho! young maids must marry." The recital ended by Mr and Mrs Henschel singing a duet from Boieldieu's *Le Nouveau Seigneur du Village*. Mr Henschel, who is a capital pianist, played nearly all the accompaniments without the aid of printed notes.

THE 237th Soirée Musicale of the Schubert Society for the introduction of rising artists took place on Wednesday, November 18, on which occasion three vocal and two instrumental members made their *debut*. The artistes who took part on this occasion included Misses Marchant, Sommers, Norah Hayes, Dangar; Messrs Edwards, Godfrey, Otto Booth, Hause, Schubert. Herr Schubert conducted.

THE twentieth season of Mr John Boosey's London Ballad Concerts began on Wednesday evening, Nov. 25, in St James's Hall under favourable auspices, every seat being occupied. The programme contained a liberal selection of favourite ballads, the artists being M^{me} Trebelli, Misses Mary Davies, Damian, and Eleanor Rees; Messrs Maybrick, Edward Lloyd, Signor Foli, and M. Vladimir de Pachmann, each of whom gained a liberal share of profuse recalls and encores. Indeed, the audience, as usual, wanted nearly everything again, or something else in its stead, and were indulged with the utmost good nature by their favourite singers. Mr Sidney Naylor was again a very efficient conductor.

A LARGER audience than usual was present at the last of the series of Herr Peiniger's recitals of concerted music at Steinway Hall on Tuesday evening, November 24. The executants were again heard to advantage in ancient and modern compositions, among the latter being a Scherzando in C major, expressly written by Ferdinand Praeger, and Wuerst's Russian Suite for strings, repeated by desire. M. Camille Saint-Saëns was the pianist, and displayed consummate skill as a composer and executant by the performance of his Sonata for pianoforte and violin conjointly with Herr Peiniger. A storm of applause greeted both at the conclusion, resulting in a repetition of the *finale*, a lively movement consisting of rapid semiquaver passages on the violin, treated in the style of a *moto perpetuo*, leading to a brilliant and broad theme in which both instruments vie with one another to attain prominence, ending with the second subject of the first movement cleverly introduced. Two songs, "It grieves me when I see" (Dr Blow) and "Serenade" (Louis Liebe), were interesting specimens of a widely different period, and were effectively sung by Miss Mary Bliss to the violin *obbligato* of Herr Peiniger. These concerts have been indisputably a success from an educational point of view, and the series announced to take place in May and June 1886 are looked forward to with interest.—W. A. J.

LONDON SELECT CHOIR.—The first concert of this new society, under the able direction of Mr W. G. Cousins, took place at St James's Hall on Tuesday evening, November 24th. Gounod's *St Cecilia* mass and Mendelssohn's *Lobgesang* were judiciously selected for the occasion. As regards power and quality, the "select choir" are quite up to the average, the tenors being their weakest point. The orchestra, numbering sixty-two members, was excellent; such well-known artists as Messrs Wiener (leader), G. H. Betjeman, Val Nicholson, H. Blagrove, Howell, Svendsen, Clinton, Egerton, Wotton, Harper, Lockwood, &c., being at the head of their respective departments. The principal singers were Mrs Hutchinson, Miss Mary Davies, Mr Edward Lloyd, and Mr F. King, who, it is scarcely necessary to affirm, did ample justice to the works they were engaged in. There was a numerous audience, and the performance of both the mass and the *Lobgesang* met with considerable favour.

SACRED HARMONIC SOCIETY.—The new season of this venerable society began on Friday evening, November 20th, under the con-

ductorship of Mr W. H. Cummings, who had been assistant conductor and chorus-master since its reconstruction. Mr Cummings has long been known as an accomplished singer, as well as a thorough musician, and, in consequence, well fitted for the important position to which he has succeeded, owing to the retirement of Mr Charles Hallé. The works selected for performance were the late Sir Sterndale Bennett's sacred cantata, *The Woman of Samaria*, originally written for the Birmingham Festival; a setting of the Nineteenth Psalm (*Cœli enarrant*), by M. Camille Saint-Saëns, the English adaptation by the Rev. I. Troutbeck, D.D.; and Beethoven's *Mount of Olives*. Bennett's melodious work was thoroughly appreciated by the audience, and the singers, Miss Clara Samuelli, Miss Hilda Wilson, Mr Edward Lloyd, and Mr Bridson, rendered it *con amore*, the beautiful unaccompanied quartet, "God is a Spirit," being sung in perfection, the audience insisting on its repetition. Mr Lloyd excelled himself in the lovely tenor air, "His salvation is nigh them that fear Him," which was loudly applauded. M. Saint-Saëns' difficult and elaborate setting of the Nineteenth Psalm was hardly so successful as was expected, the performance being anything but perfect, but in the *Mount of Olives*, principals, band, and chorus were "in their element," and a fine performance was the result.

WESTBOURNE PARK FREE CONCERTS.—These admirable concerts not only retain their popularity—as was evident by the numbers seeking admission on Monday evening last after the doors were shut—but also their intrinsic merit, as will be seen by the artists engaged. The vocalists were M^{me} Evans-Warwick (contralto), Miss Madeline Kelley (soprano), Mr John Probert (tenor), and Mr John Thorman (bass), Herr Carl Oberthür (harp), and Mr Sewell Southgate (pianist). The first part of the programme was devoted to sacred selections, M^{me} Evans-Warwick giving with genuine pathos "Samuel's Prayer," from *Elia* (Costa), which was stoutly re-demanded. She elected, however, to sing in response Balfe's "Killarney." Miss Madeline Kelley warbled very sweetly the old Scotch song, "Auld Robin Gray," but her rendering of "Angels ever bright and fair," seemed more to the taste of the audience, both receiving marked approval. Mr John Probert maintained his reputation as a rising tenor in "Comfort ye" and "Every valley" (Handel), his singing of "The Last Watch" (Pisanti) also receiving, as it deserved, a loud encore. Mr John Thorman sang very acceptably and with considerable power, "Revenge, Timotheus cries," (Handel), and in the second part, "Old Chelsea" (Mattei), which had to be repeated. The special feature of the concert, however, consisted in the performances of Herr Carl Oberthür, an artist of wide reputation on the instrument of his predilection. His first solo was his own Fantasia on *Martha*, introducing "The Last Rose of Summer," which displayed to the full the comparatively limited resources of the instrument, the rich variations, however, being given with a clearness and precision which reached the furthest corner of the building and demonstrated the master hand, charming and delighting the large audience. His second solo, another of his own compositions, entitled "Clouds and Sunshine," a Musical Illustration, was given with much brilliancy and execution, and gave evident pleasure. Mr Sewell Southgate, besides playing with much ability an "Impromptu" of Schubert's, and "Queen Mab's Dance" (Southgate), was a most efficient accompanist.

THE SURREY CONSERVATOIRE OF MUSIC.—The newly acquired Hall of this Institution (hitherto known as St Luke's Church) was opened on Monday evening, Nov. 23rd, with a grand Pianoforte Recital by Mr Tobias A. Matthey, Professor at the Royal Academy of Music and at the Surrey Conservatoire, assisted by Miss Kate McKrill and Mr Walter Mackway. It has been arranged to have the ceremony of laying the foundation stone of the Conservatoire Home on Monday the 7th December at one o'clock by the Right Hon. the Lord Mayor, accompanied by the Sheriffs of London and Middlesex. The President of the Conservatoire, Mr Alderman De Keyser, will provide a *déjeuner*; a volunteer guard of honour will attend, and a select concert with the valuable assistance of M^{me} Albani and Mr Tobias A. Matthey, &c., will be given on the occasion.

MISS EDITH RUTHVEN'S annual concert took place on Thursday evening, Nov. 19, at the Vestry Hall, Turnham Green. A numerous audience assembled. Miss Ruthven sang "The rose is dead" (George Gear) with much expression, and displayed good execution in "The nightingale's trill" (Ganz), which was re-demanded, as was also a new song, "Look into mine eyes again," by Mr E. Sharp. The *bénéficiaire* also joined Mr George Gear in the duet, "La ci darem," and the same artist and Miss H. Killik in Sir George Macfarren's trio, "The Troubadour." Miss Ruthven has a bright and sympathetic soprano voice, and should be very successful in her professional career. Miss H. Killik sang "Waiting," by Millard, in good style, and received an encore for "The River of Years" (Marzials). Mr George Gear appeared as vocalist and pianist, and

gained honours in both capacities. He sang his own serenade, "My Lady sleeps," followed by Miss Maud White's "Absent, yet present," and in the second part, "The Owl" (Stephen Adams), receiving a hearty encore, to which he responded by singing a new verse. Mr Benjamin Wilson sang "Alice, where art thou?" and "It came with the merry May, love" (Tosti), both of which served to display his well-trained voice to advantage. Mr Powis Bale sang twice. Miss Kate Chaplin's violin solos were greatly admired, also the duet on *Les Huguenots*, by Thalberg and De Beriot, which she played with her sister, Miss Nellie Chaplin. The last-named lady acted as accompanist during the evening.

A VERY interesting concert, under the conductorship of Mr Frederick A. Jewson (the director of the music and organist), was given in the Wesleyan Chapel, Great Queen Street, on Monday last. Special praise is due to M^{me} Michell for her excellent pianoforte playing, and to Mr Herbert Kersley for his two recitations, "The Lord of Burleigh" and "The Dream of Eugene Aram." We understand that Mr Jewson, with the aid of his choral society, is going to organize a series of concerts in the chapel during the coming winter, and we heartily wish him every success.

ALBERT HALL.—A concert was given by Mr Peacock and a friend in aid of the funds of Nazareth House on Wednesday evening, November 18, with great success. There was, we are pleased to say, a large audience, and the funds of this excellent institution must have greatly benefitted in consequence, particularly as all the expenses were defrayed by the concert givers. The work undertaken by Nazareth House is of such a special nature, and carried on under conditions so charitable, that it has special claims for recognition. The concert was of a thoroughly popular character, and no less than fifteen well-known vocalists assisted, among them being M^{mes} Trebelli, Helen Crosmond, De Fonblanque, and Clara Perry; Messrs Ben Davies, King, Novara, and Charles Santley. There were also several instrumentalists, including Miss Margaret Wild, and Signor Carlo Ducci, pianists, M. Theodore Werner, violin, and the band of the Royal Artillery, conducted by M. Zervetel. Mrs Stirling also gave her valuable assistance by reciting "The Whaler Fleet" and "What did they do at the spring?" Signors Bisaccia and Palmieri conducted.

PROVINCIAL.

DUBLIN.—At the annual meeting of the University of Dublin Choral Society, held in Trinity College on Friday, November 20, the report for the past session was adopted, and showed the society to be in a flourishing condition. Its president, the Provost, expressed his deep interest in its progress, and stated that it had largely done its part as one of the voluntary societies in Trinity College, which it was not in the power of the University to accomplish. The Provost alluded to the fact that the society had been filling an uninterrupted and valuable office since 1837, and mentioned his hope that it would long continue to discharge a like duty in the interests of the institution and of the students of all classes belonging to it. The position of Patron having become vacant by the death of His Grace the Duke of Abercorn, with whose family the society by resolution declared its sincere and respectful sympathy, His Royal Highness the Prince of Wales was invited to honour the society by becoming its head. This resolution was proposed by the Right Hon. the Vice-Chancellor, and seconded by Mr George Fitzgerald, F.T.C.D., and adopted by acclamation. We entertain no doubt that His Royal Highness will pay the compliment thus requested to the oldest musical society in Ireland. The students of the college remember the Prince's visit to the house with gratification, and such a further manifestation of interest in the progress of its musical school as that now invited would be accepted by them with real gratification. His Royal Highness is president of the Royal College of Music, and is known to take the deepest interest in the art. In the knowledge of that fact, the Choral Society have asked him, with the universal approval of its members, to become its patron, and we are sure that such a recognition of their established musical claims would please not only every member of the University, but all classes of Dublin society as well, who are interested in the promotion of that musical education in this country to which the Choral Society has so ably and enterprisingly contributed now for nearly half a century. At the meeting of yesterday, His Grace the Archbishop of Dublin (Lord Plunket) was elected a vice-patron, and Lord Ardilaun and Sir Edward Guinness vice-presidents. The society, it must be admitted, has done good musical work from an educational point of view in the University for a long period of years, and we trust that it has before it a promising career of usefulness.—*Irish Times*.

GLASGOW.—The *Candidate*, the Criterion play, concluded a successful engagement at the Royalty Theatre on Saturday evening, the

21st November. The character of Lord Oldacre was supported by Mr Harry St Maur, who rattled through it with an ease and a volubility that would have done credit to Mr Charles Wyndham. Mr St Maur, indeed, at times was simply vivacity personified. The Barnabas Goodeve of the cast was once more that amusing comedian and genial humorist, Mr A. Maltby. Captain Hazelfoot had a spirited representative in Mr Barron, and Mr Saker and Mr Knight were fairly equal to the demands made on them by the parts of Martlett and Baffin. The ladies of the company were Misses Talbot, Beale, Moore, and Paget. *The Candidate* was preceded by the comedieta, entitled *A Household Fairy*. The celebrated Carl Rosa Opera Company are fulfilling a twelve nights' engagement at the Grand Theatre, and on Monday night Bizet's famous opera, *Carmen*, was played with Mme Marie Roze as Carmen. On Monday, the 30th November, Mrs Langtry begins a six nights' engagement at the Royalty Theatre.—E. J. R. B.

WORCESTER.—At the Theatre Royal, on Monday, Nov. 16, Mr D'Oyly Carte's company entered upon a six nights' engagement for the representation of the Japanese opera, *The Mikado*, the latest of Messrs Gilbert and Sullivan's works, which is being played with such splendid success at the Savoy Theatre, London. The piece is admirably mounted, the dresses, which are designed from Japanese authorities, are rich and elegant, and the scenery throughout effective. The principal singers were Misses Bessie Wilkinson, Beatrix Young, and Millie Vere; Messrs Robert Fairbanks, C. Conyers, Edward Clowes, and Albert James.

STOURPORT.—The annual concert in connection with the Stourport Cricket Club was held on Wednesday, Nov. 11. The Town Hall was crowded, and the utter unfitness of the hall for concert uses was never more clearly demonstrated than on this occasion. The vocalists were Mrs Moore, Miss Harrison, Mr J. C. Gudgeon, and the Kidderminster Glee Union, and the instrumental part was taken by Mrs W. H. Harrison (pianoforte), Mr W. D. Hodges (violin), and the band of the Stourport Instrumental Society. Mr J. Leonard Wedley conducted.

THE Jenny Lind Infirmary was visited by Mme Albani and most of the artists engaged at the concert the previous evening. They were received on entrance by Mr J. J. Winter (chairman), and by other members of the committee of management. Mme Albani, accompanied by her husband, Mr Ernest Gye, Mr and Mrs C. Santley, Lady Benedict, M. Carl Walther, Dr Bunnett, and Mr Kingston Rudd were then escorted through the wards by Mr J. J. Winter, the medical staff, and the lady superintendent (Miss Peter). Mme Albani brought with her a huge basket of toys sent by the particular desire of her little boy, and these she separately distributed to every patient, enquiring with the utmost solicitude as to the condition of each little sufferer. The company then repaired to the nurses' refectory, when the following remarks were entered upon embossed cards supplied for the purpose. Mme Albani wrote, "I am pleased to have spent a happy hour in this very praiseworthy institution, the best I know of its kind. It has my heartfelt wishes.—E. Albani Gye." Her husband added, "I have visited to-day this most excellent institution, and am highly pleased with all its arrangements. I wish it every success.—Ernest Gye." Mr Santley wrote, "Having visited several children's hospitals, I can say that none I have seen is better conducted and more useful for the purpose, or more pleasant to the poor children it receives than this.—C. Santley." Lady Benedict remarked, "I have visited with much interest the Jenny Lind Infirmary for Sick Children, and must say that it is the prettiest and most touching sight I have ever witnessed.—Mary C. Benedict." The Countess of Leicester observed, "I have visited the Jenny Lind Infirmary for Sick Children, and have the greatest pleasure in expressing my warmest admiration of this excellent institution.—Georgiana Leicester." The company, upon the hospitable invitation of Mr J. J. Winter, then adjourned to a most *recherché* luncheon, supplied by Mr R. F. Ladell, in the Board-room of the Infirmary.

NORWICH.—ST ANDREW'S HALL ORGAN RECITALS.—Dr Bunnett played last Saturday afternoon,—Introduction, Offertoire and Fugue (Hewlett); Pastoral in G (Silas); Offertoire in G (Batiste); Berceuse, serenade, (Gounod); Organ Concerto in G minor, No. 1, (Handel); The Monks' Chant (Beethoven); Fugue in G (Krebs); Minuet and Trio (Vincent); Jupiter Symphony, 1st movement (Mozart).

BRIGHTON.—The second visit of Mr and Mrs German Reed's company took place on Monday afternoon, November the 16th, when the Banqueting Room of the Royal Pavilion was crowded, many being unable to obtain admission. The favourite piece, entitled *Old Knockles*, was performed, in which Mr A. Reed's representation of the old fisherman was as good as ever. He was ably supported by Miss Fanny Holland, Miss Clara Merivale, Mr North Home, and Mr C. Allan. Mr Corney Grain gave his new musical sketch, *Election Notes*, and delighted the audience with his

amusing descriptions and clever musical illustrations. The accompaniments to the first part were played by Mr George Gear in most artistic style.

EDINBURGH.—The first of "a series of six classical chamber concerts" was given on Saturday afternoon, Nov. 21, in the Freemasons' Hall, by Herr Alfred Gallrein. He was assisted by Miss Charlotte Clark (soprano), Mr Colin Mackenzie (violinist), and a lady amateur pianist. The programme was an interesting one, including selections from the works of Beethoven, Bach, Schumann, and Rubinstein. In the opening trio—says the *Daily Review*—great precision was shown by all the executants—the beautiful Andante, in particular, being given in good style. Herr Gallrein's violoncello solos were rendered with this artist's accustomed breadth of style and finish; and his complete command of his instrument was exemplified in both. Mr Mackenzie's playing was characterized throughout by great force and a complete mastery of technical difficulties. Several songs, including a tuneful composition by Herr Gallrein, were given by Miss Clark with her usual good taste; she was specially successful in Rubinstein's song, "Oh! would it might thus be for ever." It is to be hoped that Herr Gallrein, in the series of concerts he inaugurated on Saturday, will meet with the success which he so well merits.

SLOUGH.—On Friday afternoon, Nov. 20, a "Special Concert" was given at the School, Victoria Street, Slough, in aid of the funds of the Albert Institute, Windsor, the singers being Mdle Alice Roselli and Sig. Mhainea, with Miss Ella Vicars and Mr Claude Trevor as pianists. Mdle Roselli, who was in excellent voice, began the concert by singing, with Signor Mhainea, the duet, "Parigi o cara," subsequently giving "Robert, toi que j'aime" as her *pièce de résistance*. Mdle Roselli also sang "Our Last Waltz," (Molloy) and, by request, "Cast thy burden," (Roeckel) together with "Souvenirs du jeune âge," (Hérold) winning hearty and genuine applause for each. Miss Vicars played a "Toccata" by Paradies, and, with Mr Claude Trevor, Ganz's popular "Qui Vive Galop," arranged as a duet, the gentleman having previously given a Tarantelle composed by himself, for pianoforte alone. Signor Mhainea, the possessor, by-the-bye, of a fine tenor voice, sang a composition by Mr Claude Trevor, "Love and Hope," a serenade by Gounod, and also acted as conductor.

BRINSMEAD CONCERTS.

The second of Messrs John Brinsmead & Sons' "Symphony Concerts" was given at St James's Hall last Saturday evening with more success, as regards the attendance of the public, than the first. Beethoven's *Eroica* Symphony was the *pièce de résistance* on the occasion. The performance of this grand work gave perfect satisfaction to the audience, who heartily applauded each movement. The concert began with an overture by Carl Goldmark, entitled *Sakuntala*, intended to represent the love of an Indian king for the daughter of a Hindoo Nymph, who had been adopted by a Brahmin, "priest and guardian of a sacred grove." It is clever programme-music which attentive listeners with ardent imaginations may revel in to their hearts' content. The final piece was an overture by Mr Edwin Ould, well known as a cultivated musician and as a gentleman long associated with our best orchestras. Mr Ould is a composer whose works, judging from the effect produced by the composition under notice, cannot long be kept in the background. The programme also contained a prelude by Massenet, extracted from his sacred legend, *La Vierge*, which pleased so much that it had to be repeated, and Rubinstein's pianoforte Concerto in G, in which the characteristic impetuosity of the Moldavian pianist was prominently exhibited by Miss Agnes Zimmermann, whose interpretation of the work, remarkable for accuracy and brilliancy, obtained for her a double "call," although the instrument upon which she played did not materially assist her performance. The singer was Mdle Marie de Lido, who rendered Mendelssohn's *scena*, "Infelice," so much to the satisfaction of the audience that she also was honoured with a double "call." Mdle de Lido also sang the beautiful air "Whither away, my heart?" from Mr F. H. Cowen's cantata, *The Sleeping Beauty*. Mr George Mount conducted. At the next two concerts the *bâton* will be wielded by Mr Wilhelm Ganz.

Owing to ill-health, Miss Clara Louise Kellogg has been unable to start upon her projected concert-tour in the United States.

A REMARKABLE LUSUS NATURÆ.—The following was among the replies to an advertisement emanating from the committee of a New York musical society for an organist and music-teacher:—"Gentlemen,—I noticed your advertisement for an organist or music-teacher, either lady or gentleman. Having been both for several years, I offer you my services."

POPULAR CHORAL AND INSTRUMENTAL CLASSES.

A concert was given on Saturday evening, Nov. 21, at the City of London College by the above branches of the institution termed the Popular Concert Committee, established for the purpose of providing musical entertainments at the East-end, and for the general promotion of the art in that industrial district. Unfortunately the concert-giving part of the scheme has lately lapsed owing to exhaustion of funds at the disposal of the committee. But, on the other hand, the classes under their musical instructor, Mr W. Henry Thomas, have increased in numbers as well as in efficiency. The loss, however, of the opportunity for practice has been regretted by the students, and the need of the stimulant that public displays afford has been felt by all concerned. Prompted by the desire to relieve the committee of this temporary difficulty, the members of the several classes combined to undertake the management and responsibility of the concert under notice, the proceeds of which are to be thrown into a sinking treasury. It is pleasant to see the benevolent exertions of the committee supplemented by self-supporting efforts upon the part of the students. The concert was highly successful. By personal endeavours of the members a very large audience was brought together, who throughout the evening testified appreciation and delight by enthusiastic applause. Especially did the singing of the choir appeal to the auditors. Perhaps their singing pleased most in Leslie's part-song, "The Pilgrims," yet their energetic and artistic delivery of Schumann's chorus, "Gipsy Life," was in every way worthy of equal favour. So the other numbers on which they were engaged afforded evidence of sound training. Mme Rose Hersee charmed the audience by her facile vocalization in a pretty song, "Only once more" (Moir), Mr Dyved Lewys' sympathetic tones brought a hearty response from the public, Mr Sidney Melnotte's fine tenor voice gave promise of future excellence, and, indeed, the entire company of performers—Mme Osborne Williams, Miss Clara Myers, Mrs Mowbray Henderson, Miss Edith Russell, Miss Sutton; Messrs Bartram, Cubitt, Prenton, Bock, Robinson, Chester, and Kent Sutton—were held in favourable estimation. Mr W. Henry Thomas was as usual the able conductor.—G.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Musical circles in Glasgow owe Mr Carl Rosa a strong allegiance. With unswerving fidelity he has stuck to his purpose of consolidating the interests of English Opera in our busy mercantile centre. Year after year, the energetic *impresario* placed his foremost wares in the local market; he piped to us in his most persuasive strains, and, more's the pity, we didn't dance until time was nearly called. The turning point in Mr Rosa's early experience of the Glasgow opera-goer was at length reached, and everybody discovered, happily before it was quite too late, the value of many an unacknowledged artistic achievement. Last season's success at the Royalty Theatre was distinctly encouraging, and everything goes to show that the present engagement at the "Grand" will bring joy to the hearts of all concerned. This is all the more remarkable at a time when political excitement is rampant, and Glasgow does not, by any means, escape the fever. On the opening night, Monday last, a very large and representative audience turned out, the biggest crowd, in point of fact, which Mr Rosa has ever drawn on a first night in these parts. Barring accidents, then, the calculations in favour of managerial satisfaction, pure and unaffected, are of a sanguine type. But, bless me, what vocalist ever reckoned on immunity from the rigour of Glasgow fogs and frosts, and chills—not forgetting the fragrant odours which find their way from St Rollox to every nook and cranny in this long-suffering city? Those terrible fumes, scent, verily, your boots, and more especially on a November day, when the east wind is pleased to hold high jinks. Weather, then, in a word, debarred Mme Marie Roze from sustaining her great part of Carmen on Monday, the favourite prima-donna having caught a chill. She is, however, well again, and was able to appear in *Manon* on Wednesday last. At only an hour or two's notice, Mme Georgina Burns consented to relieve Mr Rosa of his difficulty, and the Filina of the British stage must be cordially felicitated on her pluck and courage, inasmuch as five years had elapsed since she had last personated Mérimée's capricious little gipsy. And how did Mme Burns acquit herself? Admirably. She won throughout the evening, indeed, a signal vocal triumph, nor did her audience follow with less interest her agreeable reading of the part. Mme Julia Gaylord was again a winning exponent of Michaela; Mr Barton McGuckin's Don José showed marked progress histrionically; and Mr James Sauvage's Escamillo was not the best representation of the part known to a local audience. The other characters were in the acceptable hands of Messrs Aynsley Cook and Esmond, Mesdames Burton—that

rising young contralto—and Presano. Band and chorus were, for a first night, kept well in hand by Mr Goossens, and the opera was received with stirring symptoms of favour. So, also, was *Mignon*, which was produced on Tuesday evening, and before another immense audience. The Olympians were in great force, and between the acts the vocal demonstrations of those leather-lunged "cherubs who sit up aloft" whiled away the "waits" pleasantly. A word will suffice to note the surpassing excellence of Mme Gaylord's well-known *Mignon*, Mme Burns' brilliant vocalisation of the Filina music, Mr Leslie Crotty's fine artistic grasp of the character of the wandering harper, and Miss Burton's engaging personation of Frederic. Mr Packard's vocal resources were hardly equal to the demands of the music assigned to Wilhelm. Notice of *Manon* and of *Nadeshda* must be reserved.

At the third Ballad Concert of the Saturday evening series Signor Foli and party appeared. St Andrew's Hall was again well filled, and Mr Airlie's programme gave much satisfaction.

The first of a series of three lectures on "Modern Music," by Dr Francis Hueffer, is announced for Wednesday evening, Dec. 9, subject "Richard Wagner."

Next week the "Heckmann Quartet" party again appeal to the patrons of chamber music, and with a bill of fare which ought to entice a large audience to the Queen's Rooms.—F.

WAIFS.

Wilhelmj is giving a series of concerts in St Petersburg.

A German Vocal Association has been formed in Brussels.

The tenor, Aramburo, is announced to give concerts in Lima.

The Teatro Argentina, Rome, will remain closed during the coming season.

A new opera, *Alba e Tramonto*, has been produced at the Teatro Fenice, Naples.

Sig. Scalisi, manager of the San Carlo, Naples, recently paid a few days' visit to Milan.

A new opera, *Harold*, music by Naprawnik, will shortly be produced in St Petersburg.

Massenet's *Roi de Lahore* has been favourably received at the Teatro Pagliano, Florence.

The Concert Society at Kreuznach will give its first concert this year on the 9th December.

Franz Liszt has by this time probably started for Rome, where he intends to pass the winter.

According to a telegram from Naples, the tenor, Mirate, was very ill and not expected to live.

G. Bizet's *Carmen* has been performed with much success at the Theatre Royal, The Hague.

Ch. Gounod's *Faust* has been performed with great success at the Teatro del Liceo, Barcelona.

M. Théodore Dubois went last week to conduct several of his symphonic works in Orleans.

The *Mikado* has been produced with much success at the Hollis Street Theatre, Boston, U.S.

It is in March next that Anton Rubinstein will give his seven Historical Concerts in Leipzig.

Mr Theodore Thomas is giving a series of Popular Concerts at the Academy of Music, New York.

Offenbach's *Contes d'Hoffmann* has proved very attractive at the Grand-Ducal Theatre, Schwerin.

M. Emile Schillio has commenced the fifteenth season of his Chamber Music Concerts in Lille.

M. Joseph Wieniawski will give a Pianoforte Recital next month at the Grand Harmonie, Brussels.

Franz Wüllner's prize cantata, *Heinrich der Finkler*, has been successfully performed in Potsdam.

The International Musical Conference in Vienna has voted for the adoption of the Paris Normal Pitch.

Dr Ernst Naumann celebrated on the 9th inst. his 25th anniversary as University Musical Director, Jena.

Mlle Braga, of the Imperial Operahouse, Vienna, has been singing at the Philharmonic Concerts, Moscow.

According to report, the German tenor, Schott, is engaged to sing in *Tannhäuser* at the Teatro Apollo, Rome.

A young lady, Mlle Minnie Huff, has made a highly successful debut as *Mignon* at the Stadttheater, Lubeck.

It is said that Herr Strakosch is one of the candidates for the management of the Teatro Carlo Felice, Genoa.

Herr Strakosch's Italian opera company opened with Donizetti's *Elisir d'Amore* at the Theatre Royal, Stuttgart.

According to the latest accounts from Naples, Sig. Dell' Orefice has completely recovered from his recent illness.

The Choral Society, Milan, will give a concert this winter in celebration of the bi-centenary of Benedetto Marcello.

Donizetti's early opera, *Il Furioso all' Isola di San Domingo*, was lately performed by amateurs at the Teatro Scribe, Turin.

M. Franz Rummel, who has not been heard for some years in Brussels, will play there at a concert on the 10th December.

The first concert of the New York Symphony Society's eighth season took place at the Metropolitan Operahouse on the 7th inst.

A committee has been formed at Zwickau for the purpose of erecting in that town, his native place, a monument to Robert Schumann.

The accounts of the Imperial Operahouse, Vienna, for the theatrical year just concluded, show a deficit of about 35,000 florins.

A new "zarzuela," *Termino medio*, music by Señor Chapi, has been brought out with marked success at the Teatro Martin, Madrid.

The tenor, Herr Menz, from the Stadttheater, Mayence, has been fulfilling a short engagement at the Operahouse, Frankfort-on-the-Maine.

Dellinger's operetta, *Don Cesar*, has been well received at the Gärtnerplatz-Theater, Munich, and likewise at the old Stadttheater, Leipsic.

Mdme Kupfer-Berger, of the Imperial Operahouse, Vienna, made, as Elsa in *Lohengrin*, a very successful debut at the Teatro Real, Madrid.

General Servier, who, like his brother-in-arms, General Parmentier, was a distinguished amateur musician, died recently at Grenoble.

Miss Van Zandt is in Moscow, where, supported by the tenor Delilliers, she is announced to appear in *Mignon*, *La Sonnambula*, and *Lakmé*.

It is said that another new opera, *Edmea*, by Sig. Catalani, will be given this winter at the Milan Scala, in addition to the *Salambo* of Sig. Massa.

Mdme Marie Wilt has been singing at the National Theatre, Gratz, whence she proceeds to Pesth, where she is engaged for several concerts.

The beautiful ballet, *Excelsior*, which has been "running" for several months at Her Majesty's Theatre, will be given, for the last time, this evening.

A grand festival is being organized in Hamburg by the Choral Societies, numbering 900 members, for the purpose of erecting a monument to Franz Abt.

A highly interesting work, *La Opera española y la Musica dramática en España en el Siglo XIX.*, by Señor Antonio Peña y Gofi, has just been published in Madrid.

Louis Schmidt, Junr., who studied under Ferdinand David at the Leipsic Conservatory, has been appointed leader of Theodore Thomas' Orchestra, New York.

Lady Rothschild has accepted a copy of Miss Sarah Anne Stowe's "In memoriam, Sir Moses Montefiore," which was first published in *The Musical World* of August 29.

Among the artists engaged by the Handel and Haydn Society, Boston, U.S., for the performance of *Elijah* on Easter Monday are Mdme Fursch-Madi and Mr Candidus.

Ovide Musin, the Belgian violinist, was announced for three concerts at Steinway Hall, New York, on the 17th and 24th of the present month, and on the 1st December.

Signor Ferrari, formerly manager of the Milan Scala, has become manager of the Teatro Solis, Montevideo; of the Teatro Don Pedro, Rio Janeiro; and of the Teatro in San Paulo.

Mr Charles Santley has been admitted by purchase to the freedom of the City of London, being presented for that purpose by the Musicians' Company, of which Mr Santley is a member.

Mdme Paumgartner-Papier, of the Imperial Operahouse, Vienna, has commenced a short engagement at the Theatre Royal, Dresden, by appearing as Orpheus in Gluck's opera of the same name.

Mdme Pauline Luca is in Russia, where she is engaged to sing at concerts in St Petersburg, Moscow, Wilna, Charkow, Kiev, and Odessa. On her way back to Vienna, she will take part in a concert at Lemberg.

The Irving Dramatic Club will repeat their performance of *Twelfth Night* at St George's Hall on the evening of Saturday, Dec. 5. The profits will be devoted to the funds of the Wimbledon Art College for Ladies and the Girls' Home, Charlotte Street, Portland Place.

A new opera, bearing the same title, *Fausta*, as one of Donizetti's earlier works, will probably soon be given at the Teatro Regio, Parma. The music is by Signor Bandini, a young composer who has already produced, in the same town, an opera called *Eufemio di Messina*.

During his approaching engagement at the Teatro Real, Madrid, Gayarre will sing in *Anna Bolena* four times; in *Lucrezia Borgia* four times; in *Il Duca d'Alba* four times; in *La Regina di Saba* four times; in *L'Africaine* once; in *I Puritani* once; in *Aida* once; and in *La Favorita* once.

The first number of the Cincinnati Musical Standard, "a journal of Music, the Voice, and Kindred Arts," has been forwarded to us. It is edited by George T. Bulling, and contains a portrait of Mr J. A. Brockhoven, the new conductor of the Cincinnati Philharmonic Orchestra. An original portrait in each issue is also promised. The journal contains the usual information on musical matters, is smartly written, and, to obtain subscribers, offers "gifts" to the value of 10, 25, 75, and 400 dollars.

A correspondent writes us that Frederic Lamond, a native of Glasgow, gave a concert with great success in Berlin on October 17. This young pianist, who is only seventeen years of age, is a pupil of Franz Liszt and Hans von Bülow. His audience were quite enthusiastic in their applause, and the very severe critics of Berlin place him in the very first rank of pianists. His programme included the great Sonata, in B flat, Op. 106, of Beethoven, Schumann's Fantasie, Op. 17, and works by Chopin, Liszt, Brahms, and himself. He will give a second concert on the 11th December. By invitation of Her Imperial Highness the Crown Princess of Germany, Mr Lamond had the honour to give a performance at the Palace, on the 21st ultimo, before an illustrious company assembled there.

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